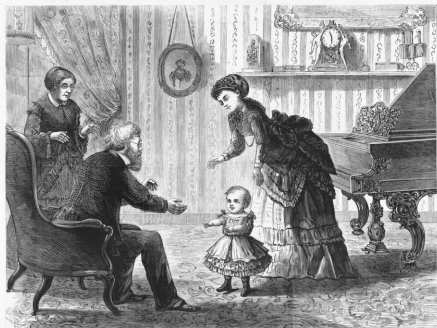




BAKING-DAY.—DRAWN BY A. R. WOOD.—(SEE PAGE 411.)



LEARNING TO WALK.—(DRAWN BY STANLEY FOX.)

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 27.]

NEW YORK, SATURDAY, JULY 2, 1870.

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Entered according to Act of Congress, in the Year 1870, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

Costumes and Suits for Children from 1 to 12 Years old.

Fig. 1.—DRESS WITH GRAY ALPACA BODICE FOR GIRL FROM 10 TO 12 YEARS OLD. This dress is trimmed with black velvet and has a waist of gray alpaca. Cut the bodice from Figs. 2-4, Supplement. Sew up the darts, join the waist according to the corresponding figures, round the neck and armholes, and sew on buttons and eyes. Trim the waist with velvet ribbon in

the manner shown by the illustration, and sew on the bodice, which must be made of silk, trimming, and piping, according to the corresponding figures and the straight lines designated on Figs. 3 and 4. The corners of the bodices marked with 8 (Figs. 3 and 4) must be joined with a few stitches taken on the wrong side. Dissolve seams of plaited twice twills. Part the hair in the middle, comb back, and arrange in two braids. Fasten a bow of ribbon to the end of each braid. Tiresias hat of black straw,

trimmed with black gros grain ribbon and cock's feathers.

Fig. 2.—DRESS AND BODICE WAIST OF BLACK AND WHITE FLORENCE FOR GIRL FROM 7 TO 11 YEARS OLD. Make the bodices of blue silk, bind the edges with blue satin, and join the bodices with blue silk flange. Use the bodices from Fig. 1A, Supplement. Make the belt and fan-shaped bow of blue silk. Black velvet ribbon for the neck. Part the hair in the middle, comb back, and arrange in two braids, which

must be pinned high, in the manner shown by the illustration. Black straw hat, trimmed with black gros grain ribbon and a white cock's feather.

Fig. 3.—DRESS WITH BODICE OF GRAY FLORENCE FOR GIRL FROM 7 TO 11 YEARS OLD. The trimming of this dress consists of a blue strip of the material bound on both sides with blue silk. On the shoulders and front of the waist lines of blue ribbon. Make the belt and scarf of the same ribbon. Cut the waist of the material and



Fig. 1.—DRESS FOR GIRL FROM 10 TO 12 YEARS OLD.

For pattern see Supplement, No. II., Figs. 2-4.

Fig. 2.—DRESS FOR GIRL FROM 6 TO 8 YEARS OLD.

For pattern see Supplement, No. IV., Figs. 10-11.

Fig. 3.—DRESS FOR GIRL FROM 7 TO 11 YEARS OLD.

For pattern see Supplement, No. VII., Fig. 3.

Fig. 4.—JACKET FOR GIRL FROM 1 TO 5 YEARS OLD.

For pattern see Supplement, No. VI., Figs. 10 and 11.

Fig. 5.—DRESS WITH BODICE FOR GIRL FROM 9 TO 12 YEARS OLD.

For pattern see Supplement, No. V., Figs. 10-11.

Fig. 6.—DRESS FOR GIRL FROM 7 TO 9 YEARS OLD.

For pattern see Supplement, No. VI., Figs. 10 and 11.

Fig. 7.—DRESS FOR BOY FROM 2 TO 4 YEARS OLD.

For pattern see Supplement, No. III., Figs. 1-2.

Fig. 8.—JACKET FOR GIRL FROM 5 TO 11 YEARS OLD.

For pattern see Supplement, No. III., Figs. 1-2.

Fig. 9.—LOW-NECKED DRESS FOR GIRL FROM 5 TO 8 YEARS OLD.

For pattern see Supplement, No. VI., Figs. 10 and 11.

Fig. 10.—DRESS FOR GIRL FROM 7 TO 11 YEARS OLD.

For pattern see Supplement, No. VII., Figs. 10-11.

Fig. 11.—DRESS FOR GIRL FROM 9 TO 12 YEARS OLD.

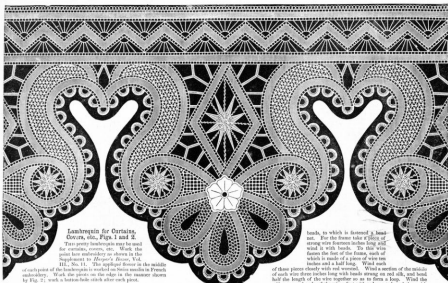
For pattern see Supplement, No. V., Figs. 10-11.

Fig. 12.—DRESS FOR GIRL FROM 7 TO 9 YEARS OLD.

For pattern see Supplement, No. VI., Figs. 10 and 11.

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Lambrequin for Curtains,
Covers, etc., Figs. 1 and 2.

Two pretty lambrequins may be used for curtains, covers, etc. Mark the points for embroidery on covers in the Supplement to *Harper's Bazar*, Vol. III, No. 11. The applied flower in the middle of each point of the lambrequin is worked on Swiss needle in French embroidery. Work the points on the edge in the manner shown by Fig. 2; work a button-hole stitch along each point.

Cover for Round Cushion.

Take cover, which may also be used as an antimacassar, made of three separate pieces of cloth, each is twenty inches in diameter. The outer part is of brown cloth unadorned with fine gold cord and fine brown gimp, and also with brown silk in half points, stretch and point lines; the inner edge is cut in pointed scallops. Fig. 22. The center piece must be cut out according to the dotted line of Fig. 22. Under the scalloped edge of the center piece cut a piece of French cord cloth two inches wide, the inner edge of which is cut according to the contour of Fig. 22, leaving it project on both sides beyond the inner edge of the outer piece. Ornament the French cord cloth with point lines embroidery.



Fig. 2.—Button-hole stitch along each point.

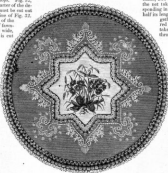
of brown silk. Cut the center piece of white cloth, and under the outer edge with various colors of silk and fine gold cord in the design shown on page 214 of *Harper's Bazar*, Vol. III, No. 14. Trim the outer edge with a ruffle of pinked white cloth and a ruffle of brown ribbon.

Wire and Bead Spool Basket, Figs. 1 and 2.

MATERIALS.—Wire, red, applied work, and red and white silk, and crystal beads.

This basket, which may also be used as a jewel casket, consists of a framed wire and

Fig. 1.—Lambrequin for Curtains, Covers, etc.



COVER FOR ROUND CUSHION IN SATIN STITCH AND APPLICATION.
(See *Harper's Bazar*, Vol. III, No. 14, Page 214.)
For designs see Supplement, No. XVI, Fig. 22.

beads, to which is fastened 3 beads. For the frame take 3 pieces of strong wire fourteen inches long and wind it with beads. To this wire frame the feet of the basket, each of which is made of a piece of wire ten inches and a half long. Wind each

of these pieces closely with red worsted. Wind a section of the middle of each wire three inches long with beads strong on red silk, and bend half the length of the wire together so as to form a loop. Wind the coil concerned ends of the wire first with red worsted, and then with beads in connection with the part already worked. Leave half an inch of the upper ends uncovered, and latch to the rim in the manner shown by the illustration. Bend the foot into the proper shape, and join them to the diamond-shaped figure shown by the illustration. For this figure take a piece of wire ten inches and a half long, join the ends together, wind it with worsted and beads, and bend into the required shape. For the top take a piece of red twisted silk corresponding in length to the rim of the frame, string half its length with beads, and join the ends together. On this foundation work with red silk as follows: Always alternating take up 1 h. (head), pass the thread through the following h. of the foundation, and so on. In this manner work eight more rounds. In the 10th round pass over 1 h. six times at regular intervals; then is, after making up a h. pass the working thread through the second following h. of the preceding round, instead of the next following one. Repeat this in every fourth following round and the set is closed. See the set in the frame, and at regular intervals string on a large red crystal bead, and to this join the lead fringe in the manner shown by the illustration. For the foundation of the fringe take a thread strong with beads seven times longer than the rim, and on this work the fringe in the manner shown by Fig. 2.



Fig. 2.—Manner of working the ends of lambrequins.

Summer Hood with Revers.

This hood is knit in an open-work design with fine white



KNITTED SUMMER HOOD WITH REVERS.
For pattern see Supplement, No. XVI, Fig. 23.



Fig. 1.—Wire and Bead Spool Basket.



Original from
KNITTED SUMMER HOOD WITH REVERS.



LEAF CRAPE BOWEN HAT.
For description see Supplement.

GRAY CROWN CRAPE BOWEN HAT.—[See FASHION on Page 423.]
For pattern and description see Supplement, No. XII, Fig. 17.



BLACK CROWN CRAPE BOWEN HAT.
[See FASHION on Page 423.]
For pattern and description see Supplement,
No. XIII, Figs. 18 and 19.



ITALIAN STRAW BOWEN HAT.—[See FASHION on Page 423.]
For pattern and description see Supplement,
No. IX, Figs. 11 and 12.



GRAY NEAPOLITAN BOWEN HAT.—[See FASHION on Page 423.]
For pattern and description see Supplement, No. IX, Figs. 11 and 12.



WHITE BLOUSE BOWEN HAT.—[See FASHION on Page 423.]
For pattern and description see Supplement,
No. X, Figs. 13 and 14.



GRAY CROWN CRAPE BOWEN HAT.—[See FASHION on Page 423.]
For pattern and description see Supplement, No. XII, Figs. 17 and 18.



WHITE NAUTY BEARD BOWEN.
For description see Supplement.



YELLOW ENGLISH STRAW BOWEN HAT.
For description see Supplement.



BLACK ENGLISH AND LACE BOWEN.
[See FASHION on Page 423.]
For pattern and description see Supplement, No. IX,
Figs. 11 and 12.



WHITE NEAPOLITAN BOWEN.
[See FASHION on Page 423.]
For pattern and description see Supplement,
No. XIII, Fig. 19.

Summer Pettis Dress with Pointed Waist.

Two dress with bodices is of gray summer pettis, and has a high-necked pointed waist. The trimming consists of gray twisted fringe three inches wide and black velvet ribbon on each side. The bodices and sleeves are trimmed, in the manner shown by the illustration, with the velvet and black lace. On the top and bottom of the sleeves are a puff of the material. Black velvet buttons for closing the waist.

A WEDDING AT THE MADEIRA.

AMONG the many magnificent churches of Paris, both ancient and modern, the Madeiras, as all the world knows, stands almost pre-eminent for beauty of proportion and grace of decoration. It is difficult for one whose eye has been educated by observation alike of the new and false in architecture to pass without irreverently paying homage to its symmetry in passing to give to the artistic slaps of its front; and it is equally difficult, on entering, to refrain from following the charming perspective of its aisles, galleries, within whose



DARK FROCKED BLOUSE AND LACE PETTIS.

For pattern and description see Supplement, No. XX, Figs. 47 and 48.

is made memorable by the decorations of the interior, as well as by the colossal sculpture of the pinnacles, where, kneeling at the feet of Christ, she implores mercy for transgressors, amidst the terrors of the "Last Judgment."

With an attractive gaze, peculiar to Catholic countries, the doors of all churches here stand invitingly open. Passing along the Boulevard, to one of my many wanderings, my attention was attracted by two "Sisters of Mercy," standing upon the steps of the Madeiras. These "Sisters of Mercy" are what might be called "Masses of Courtesy." They do not exactly fill the place of a servant, or have any thing to do with the ordinary routine of "going to church," but when a marriage is to be performed, or a heretic service pronounced, they marshal the process, and conduct the whole affair to its termination.

The two whom I saw were large, well-looking men, dressed with scrupulous care and elegance. White stockings, garters in the knee; low shoes, with brilliant buckles. Black velvet breeches, elaborately embroidered with bellows; a sort of dresscoat in black velvet, decorated in the same manner; a broad coat, fastened under the right arm, glittering with bellows; chapeau, here rolled up in the wrist, with a long staff in the hand, made up the costume. The fitted by whom I was escorted



SUMMER PETTIS DRESS WITH POINTED WAIST.

For pattern and description see Supplement, No. XXVIII, Figs. 10-12.

SWISS MERLIN BLOUSE WAIST WITH SQUARE NECK.

For pattern and description see Supplement, No. XXVIII, Figs. 10-12.

rich steel colored statues of the saints. Like most of the public edifices of Paris, the Madeiras has had its periods of construction and intervals of rest; and it is wonderful that at last, considering the number of its architects, it preserves such unity of expression. Its construction was laid in 1764, by Louis XV., with the design of founding a superb church; but the subsequent difficulties of the government interfered with its construction, and left it in an unfinished condition for many years. The first Napoleon, in his desire to perpetuate the memory of his brilliant victories, ordered its transformation into a "Christian temple," bearing an inscription commemorative of the soldiers who composed the Grand Army. Its purpose was an erection to posterity. Every year, on the anniversary of Jena and Austerlitz, it was to be magnificently illuminated.

Many were to arrest patriotic emotion, and eagerness to be pronounced upon the fallen heroes of those great battles. One singular class of the decorum issued



SUMMER PETTIS DRESS WITH POINTED WAIST.

by Napoleon provided that in the statues and other objects to which devotion to althou whatever should be made to the Emperor.

But Napoleon, master as he was of the present, was powerless against the advancing future; and this superb memorial temple was allowed to succumb to the dust of the struggle of disturbed times. For another period, until Louis Philippe finally completed it, no one of the great works of his unhappy reign. The original design was restored, and it was dedicated in 1822 to its present use, through Saint Martin Madeiras, who

having told me that a wedding of some pretension was about to take place, I gladly seized my all of the opportunity to see how "these things are done in France."

According to the steps, and half stopping to glance at the statues of St. Philip and St. Louis (the crowned French king) on either side of the entrance, I passed once more to look at the massive brass doors, which, illustrating scenes from the Bible, are covered with such profusion of design, and display great boldness of execution.

The "Sisters of Mercy" bowed politely as we passed the entrance. Opening a low door covered with old cloth, we stood within the Madeiras. It was the first time I had been there, and, as in all large locked quays, a looked solemnly headed over the kindly clerics and stout staid, business-like men, who were devout when contemplating that which it has accomplished; and the mortal is lost in the sanctified presence of his creative power.

The interior of the church is most brilliant. Three lofty domes adorn the only light; and as the enormous glass ceiling upon the vaulted pavement, looking in their



GRAY LINEN BLOUSE WAIST.

For pattern and description see Supplement, No. XX, Figs. 47 and 48.

SWISS MERLIN BLOUSE WAIST WITH SQUARE NECK.

For pattern and description see Supplement, No. XX, Figs. 47 and 48.

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Netted and Crochet Breakfast Cape, Figs. 1 and 2.

These breakfast caps are in the form of a net. Fig. 1 is netted and Fig. 2 is crocheted; both are trimmed with ribbon. Fig. 1.—For this cap work a foundation in blue netting with fine button cotton; work over a mesh a quarter of an inch in circumference according to Fig. 34, Supplement to *Harper's Bazar*, No. 31, Vol. III. Then the under edge of the completed foundation as designated on Fig. 34, and run an elastic band eight inches long through the holes. Gather the front edge to the head, and set on a double Swiss muslin banding an inch and a quarter wide. Make a high reverse of soft lace, which must be an inch and a half wide in the middle, and sloped to half an inch wide at the ends, and cover with



Fig. 1.—GARDEN GLOVE WITH POINT REVERS EMBROIDERY.
For pattern and description see Supplement, No. XXV, Figs. 10 and 16.



Fig. 1.—DRESS FOR GIRL FROM 1 TO 5.—FRONT.
For pattern and description see Supplement, No. XXII, Figs. 40-42.



Fig. 2.—SECTION OF POINT REVERS EMBROIDERY FOR GARDEN GLOVES.

leading point downward and come a little below the under edge of the revers. Turn the cap with bone, and furnish with strings of the same ribbon, which are tied under the ribbons.

Fig. 2.—The foundation of this cap is crocheted with white crochet cotton, in the shape shown by Fig. 34, Supplement to *Harper's Bazar*, No. 31, Vol. III. Form a skirt for an elastic band at the back edge, gather the front edge, and set between a double banding of Swiss mus-



Fig. 1.—NETTED BREAKFAST CAP.

Fig. 2.—CROCHET BREAKFAST CAP.

FRAME FOR BLUE CHINA CLOTHES BOWTIE.

For pattern and description see Supplement, No. XIII, Figs. 10 and 16.

FRAME FOR WHITE NETTED BOWTIE.

For pattern and description see Supplement, No. XIII, Figs. 10 and 16.

FRAME FOR GRAY NETTED BOWTIE.

For pattern and description see Supplement, No. XIII, Figs. 10 and 16.



FRAME FOR WHITE BLOOMING BOWTIE HAT.

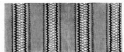
For pattern and description see Supplement, No. XII, Figs. 10 and 16.

FRAME FOR GRAY CLOTHES BOWTIE HAT.

For pattern and description see Supplement, No. XII, Figs. 10 and 16.

FRAME FOR GRAY CHINA CLOTHES BOWTIE HAT.

For pattern and description see Supplement, No. XII, Figs. 10 and 16.



TRIMMING FOR LACES BLOOMING WAIST.—[See Page 125.]



Fig. 1.—BLACK CAMERON MANTLET FOR ELDERLY LADY.—FRONT.
For pattern and description see Supplement, No. XXIV, Fig. 14.



POINT LACE CRAVAT COLLAR.
For pattern and description see Supplement, No. XXV, Figs. 10 and 16.

is; cover this binding with a blue ribbon half double, under each edge of which set a pleated ruffle of double thickness. On the left side of the cap set a ruffle with ends of blue ribbon. Like ribbon strings tied under the ribbons.

Lace Cravat Collar.

This collar is made of Valenciennes edging an inch wide and lace insertion three-quarters of an inch wide. The part for the neck is made of a piece of insertion of the requisite length; this is edged on each side with lace slightly gathered. Overturn the insertion and lace together. For the baronets cut two double pieces of Swiss muslin an inch and a quarter wide at the top and two inches wide at the bottom. Trim these pieces with gathered lace set on in succession rows in the manner shown by the illustration. A lace ruffle finishes the collar.

Point Lace Cravat Collar.

This collar is worked in point lace embroidery. Fig. 33, Supplement, gives half of the design, which was to be transferred on linen carefully and worked with point lace tape. Instructions for point lace embroidery are given in the Supplement to *Harper's Bazar*, No. 11, Vol. III.

THE SELF-RESPECT OF WOMEN.

THE strongest magnets which draw women are love and praise, and fear is the greatest influence that withholds them. It is for this reason that they make such poor-care portions of a crime when



Fig. 2.—DRESS FOR GIRL FROM 1 TO 5.—BACK.
For pattern and description see Supplement, No. XXII, Figs. 40-42.



POINT REVERS EMBROIDERY FOR GARDEN GLOVES, BLOOMING WAIST, &c.

they are powerfully backed—of a person whom they warmly love; and why, in so many cases of fraud and conspiracy, a woman can be forced to do the dirty work, and to do it with less sense of shame. In almost all the histories of great rogues and successful knaves we find a woman as the clever tool, willing or unwilling, that is impelled by love or greed; and the treachery of women, of which poets and historians have said so much, is more often than not the result simply of want of self-respect, by which they can be led into a treason because they have no inner pride to hold them back. And even have taken advantage of this characteristic of their sex, and



Fig. 2.—BLACK CAMERON MANTLET FOR ELDERLY LADY.—BACK.
For pattern and description see Supplement, No. XXIV, Fig. 14.

HARPER'S BAZAR.

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Vol. III.—No. 28.

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SUMMER DRESSES FOR LADIES AND CHILDREN.

Fig. 1.—DRESS WITH DOUBLE SKIRT OF
BERRY FORTKIN, trimmed with ruffles of the
material. Black gros grain pants, trimmed

with gros grain piping and silk fringe. English
sleeve bonnet, with black ribbon waist and
tassels.

Fig. 2.—DRESS WITH DOUBLE SKIRT OF
BLACK AND WHITE STRIPED FORTKIN. The
underskirt is trimmed with a wide flounce of

the same. Belt and neck of the material. Straps
with long white corded finish.

Fig. 3.—DRESS FOR GIRLS, FROM 5 TO 10
YARDS SILEX. The underskirt is of light gray
pique, trimmed with two flounces of the same;
the neck and bodice are of blue pique trimmed

with silk fringe. Blouse waist of tacked twice
round; blue silk ribbon neck. Hat of white
straw, trimmed with black velvet ribbon and a
touch of mossy peony.

Fig. 4.—DRESS WITH DOUBLE SKIRT OF
GRAY FORTKIN OR SILEX. Main palette of white



Wall Pin-Cushion, Figs. 1-3.

This pin-cushion is furnished with a pocket to hold scissors, thread, etc. Cut four pieces of red cloth five inches long, and four pieces each three inches and a half long. Half an inch from the ends of the ends cut a notch, and join two long pieces with two short pieces by bringing the notches on each side and tying firmly together. Cut of each board two four-cornered pieces, which may be inserted into the red frames. Cover one of these pieces with green silk on both sides, and the other with a flat cushion on one side. Cover this cushion, first, with a piece of white cloth embroidered with shaded green and rose-colored silk in the manner shown by Fig. 4, and then with a piece of green cloth cut out as to show the embroidered piece. The inner edge of the green piece must be cut in points, and ornamented with silk beads. Cover the cushion in point. Insert with green, black, and white raised silk, and blue gold cord, in the manner shown by Fig. 1. Cover the inside of the piece with green silk and into the sides of the two pieces with a piece of green silk, one inch and a half wide, the under edge of which must fit in a hole. Sew the card-board pieces to the frames at the corners, and to the frames together at the corners, and to the frames together at the corners, in the manner shown by the illustration, with green satin ribbon. Fasten a piece of rhinestone buttons long to the upper back corners of the frame; this serves for hanging up the cushion. Fasten the four upper corners with beads. Green silk tassels. The design, Fig. 2, may be used instead of Fig. 2.



Fig. 1.—WALL PIN-CUSHION.

Clothes Bag.

Two lower parts of this bag is of dark canvas embroidered with red silk spots in cross stitch; the upper part is covered with strong cotton, and afterwards worked in point de repaire with red material. For the lower part of the bag cut of dark canvas and needle making a piece twenty inches long and twelve inches wide, round the corners, and embroider the canvas piece. Sew a cushion to each side of the needle piece in such a manner as to give the bag the shape shown by the illustration. Gather the upper edge of the cushion with about six inches wide. For the upper part of the bag prepare a piece of blue velvet fourteen inches long and twenty inches wide, and to each side of this set a piece about five inches and a half square for the cushion. Sew the set and piece together, work with red material in point de repaire in the manner shown by the illustration, and sew it between the double material of the lower part of the bag. Hem the top of the velvet part on each side, and cut two red wooden cords alternately through the middle of the bag just below the hem; fasten two



Fig. 2.—CLOTHES BAG.



Fig. 3.—CLOTHES BAG.

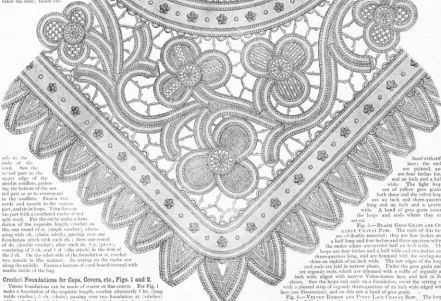


Fig. 4.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 5.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 6.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 7.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 8.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 9.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 10.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 11.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 12.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 13.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 14.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 15.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 16.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 17.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 18.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 19.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 20.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 21.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 22.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 23.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 24.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 25.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 26.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 27.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 28.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 29.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 30.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 31.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 32.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 33.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 34.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 35.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 36.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 37.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 38.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 39.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 40.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 41.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 42.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 43.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 44.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 45.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 46.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 47.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 48.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 49.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 50.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 51.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 52.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 53.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 54.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 55.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 56.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 57.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 58.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 59.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 60.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 61.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 62.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 63.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

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Fig. 212.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 213.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 214.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 215.—CROCHET FOUNDATIONS FOR CAPS, COVERS, ETC.

Fig. 216.—CROCHET FOUNDATIONS FOR CAPS

how is finished with small bits of point lace embroidery in the manner shown by the illustration.

Embroidered Bands for trimming Lingerie, Figs. 1-4.

Tulle bands are worked in Swiss needle, organza, or muslin, after which the material is cut away along the centers. They are used for ornamenting lingerie, blouse waists, etc.

Straw Hats for Children from 4 to 14 years old, Figs. 5-7.

Fig. 1.—**BREMEN STRAW HAT FOR GIRLS FROM 8 TO 9 YEARS OLD.** This hat is trimmed with a scarf of black figured ribbon and lace, a bow of black velvet ribbon, and sprays of leaves and grapes. The capsule of the hat is finished with narrow black lace.



Fig. 1.—Black Velvet Ribbon and White Lace Chapeau Bow.



Fig. 2.—Black China Crapes Chapeau Bow.

but is trimmed with a scarf of black figured ribbon and lace, a black velvet bow, and a spray of leaves.

Fig. 3.—**YELLOW ENGLISH STRAW HAT FOR GIRLS FROM 11 TO 13 YEARS OLD.** This hat has a crease at the back, and is trimmed with blue crapes in the manner shown by the illustration. Under the rim is a ruffle of the crapes laid double. A bow of blue ribbon and a tail of daisies complete the trimming.



Fig. 3.—Blue Velvet Ribbon and White Lace Chapeau Bow.



Fig. 4.—Velvet Ribbon and Point Lace Chapeau Bow.



Fig. 5.—Black Green Grass and Oriental Chapeau Bow.

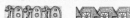


Fig. 6.—Embroidered Band for Lingerie.



Fig. 7.—Embroidered Band for Lingerie.

and a half wide, which is brought around the crown of the hat and crossed behind, leaving the ends hanging down about five inches. On the front of the hat a bow of the ribbon.

Fig. 2.—**ITALIAN STRAW HAT FOR GIRLS FROM 8 TO 10 YEARS OLD.** This hat is of Italian straw braid; the edges are bound with black velvet half an inch wide, and edged with gathered black lace. On the upper side the rim is trimmed with a bouffant ruffle of black figured ribbon edged with lace; a velvet bow and spray of flowers complete the trimming.



Fig. 2.—Italian Straw Hat for Girls from 8 to 10 Years Old.



Fig. 3.—Yellow English Straw Hat for Girls from 11 to 13 Years Old.



Fig. 4.—Yellow English Straw Hat for Girls from 11 to 13 Years Old.



Fig. 5.—Yellow English Straw Hat for Girls from 11 to 13 Years Old.

acid, when pure, forms a colorless crystalline mass that fuses at 55 degrees. It is generally found in commerce. It is a salt, as, if perfectly pure, a colorless liquid, or, when impure, a dark, tarry-looking liquid. For application to wounds for the destruction of insects, or for use in the house, the finer qualities should be used; but for disinfecting drains, etc., the cheapest kind is good enough. For the disinfection of vermin on animals the best mode of applying carbolic acid is to mix it with soap and water, and rub the animal with the soap until a good lather is produced. But, as the carbolic acid is now found in the market ready made in the form of soap, this



Fig. 5.—Gray English Straw Hat for Girls from 8 to 10 Years Old.



Fig. 6.—Gray English Straw Hat for Girls from 10 to 12 Years Old.



Fig. 7.—Gray English Straw Hat for Girls from 12 to 14 Years Old.



Fig. 8.—Gray English Straw Hat for Girls from 12 to 14 Years Old.

STRAW HATS FOR CHILDREN FROM 4 TO 14 YEARS OLD.

Picku Collar of Velvet Ribbon and Lace, Figs. 1 and 2.

(See illustration on page 457.)

This collar is made of velvet ribbon six inches and a quarter and three inches wide, and of Bangs long as inch and three-quarters and two inches and three-quarters wide. Take a piece of velvet ribbon six inches and a quarter wide and thirty-nine inches long, fold it in the middle so as to form a point, and at four inches from each end so as to form a corner; the surplus ribbon is cut away under the folds. Border the upper edge of the collar with a straight piece of lace six inches and three-quarters wide, sew a fold at the corners, and cut away the surplus material on the under side. To the under edge of the front of the collar sew two pieces of Swiss muslin half double, two inches square, and to the outside of each of these fasten a piece of the wide velvet ribbon eight inches long; slope the lower ends of the ribbon. To the upper edges of the Swiss muslin pieces sew two loops of the wide velvet. To the point at the back of the collar fasten two ends of velvet twelve inches long, and



FIG. 1.—SEIT FOR GIRL FROM 10 TO 12 YEARS OLD. FRONT.

For pattern and description see Supplement, No. 1, Figs. 1-4.

where there fasten two loops of the same. To the under edge of the collar sew a piece of the wide lace; this must be gathered at the point in the back, and arranged in several wide loops so as to form a kind of half circle, which surrounds the collar. Gather the lace at the front of the collar, and bring it around the edges of the Swiss muslin pieces so that it lies on the velvet ends; arrange in two windings over the loops, and fasten there. Continue the lace from the corners of the front about inches and a quarter; slope the straight edge of the



FIG. 2.—SEIT FOR GIRL FROM 6 TO 8 YEARS OLD. FRONT.

For pattern and description see Supplement, No. 1, Figs. 1-4.

FIG. 3.—SEIT FOR GIRL FROM 6 TO 8 YEARS OLD. BACK.

For pattern and description see Supplement, No. 1, Figs. 1-4.



FIG. 4.—SEIT FOR GIRL FROM 8 TO 10 YEARS OLD. FRONT.

For pattern and description see Supplement, No. 1, Figs. 1-4.



FIG. 5.—SEIT FOR GIRL FROM 6 TO 8 YEARS OLD. BACK.

For pattern and description see Supplement, No. 1, Figs. 1-4.

have toward the end still it is half an inch wide, and to this sloped side sew a similar sloped piece of lace, so as to form a kind of scarf ends; these ends are fastened to the left in putting on the collar. Finish by sewing a bow of velvet without ends to the front of the collar.

THE LEFT HAND.

HOW is it that this excellent sense of the human body is treated with an amount of neglect and injustice greater than is bestowed on any other? We make no distinction in our fancies between the right eye and the left. The one can see as well as the other; and the left eye can appreciate the charms of a lovely woman or a beautiful landscape as well as the right. The left eye is as surely susceptible of the wounds of pleasure or of pain as the right. The

left nostril seems the perfume of rose and lily as daily as its twin brother on the other side of the face. In walking, the left leg does as much duty as the right; and I have not to learn that there is any difference between the left foot and the right when they are alternately placed on the ground, either in running, leaping, or walking; and whether they do not equally well sustain the whole weight of the body when the body requires their support. But between the right hand and the left there is an appreciable difference, a difference which I maintain to be the work of art, of prejudice, of habit, and of ignorance, not of nature. It is true, doctors sometimes tell us that the position of the heart on the left side of the body renders it desirable that we should use the left hand so frequently and so constantly as the right, but we should, somehow or other, damage, or weary, or interfere with the action of that most important organ. This is a statement which I, for one, should feel more inclined to believe if the same reasoning were applied to the left leg. But the doctors do not go to this length; and, with all difference to their

SEIT FOR GIRL FROM 10 TO 12 YEARS OLD.

For pattern and description see Supplement, No. XXIV, Fig. 10.

SEIT FOR GIRL FROM 10 TO 12 YEARS OLD.

Supplement, No. XXIV, Fig. 10.

FIG. 6.—SEIT FOR GIRL FROM 10 TO 12 YEARS OLD. BACK.

For pattern and description see Supplement, No. 1, Figs. 1-4.



FIG. 7.—SEIT FOR GIRL FROM 10 TO 12 YEARS OLD. FRONT.

For pattern and description see Supplement, No. 1, Figs. 1-4.



FIG. 8.—SEIT FOR GIRL FROM 6 TO 8 YEARS OLD. FRONT.

For pattern and description see Supplement, No. 1, Figs. 1-4.



DRESS FOR GIRL FROM 12 TO 14 YEARS OLD.—FRONT AND BACK.

For pattern and description see Supplement, No. VIII, Figs. 10-11.

say the English meaning of abandonment. But, on the principal too often and too commonly at work in the world, of giving a dog a bad name and then hanging him, the word sinister, applied to the poor left hand, has come to signify any course of proceeding that is dark, wicked, or malignant. A man with a "sinister" expression of countenance is held to be the reverse of amiable or agreeable; a "sinister" report or rumor is one that is false with evil. To do a thing "sinisterly" means one to do it; a "left-handed compliment" is an insult in disguise; and "a left-handed marriage" is either a marriage or a wedding which the lord of creation who consumes it is much too high and mighty to receive. The "her-sinister" is familiarly signifies



COLLAR WITH CHRISTY'S FACE.
For pattern and description see Supplement, No. XXXI, Figs. 16 and 17.



COLLAR WITH TURNINGS OF PINK SATIN RIBBON.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.



FIGURE OF SWISS MITTEN PUFFS, EMBROIDERED BANDS, AND LACE.
For pattern and description see Supplement, No. XXXI, Fig. 15.



COLLAR FOR HEALED-STRAITED NECK.
For pattern and description see Supplement, No. XXXI, Fig. 15.



COLLAR OF SWISS MITTEN PUFFS.
For pattern and description see Supplement, No. XXXI, Fig. 15.

Crochet Lamp Chimney

These are cheap and easily made. To a handle in inches long, which may be made of a wood or of a string, insert a small shalloon five inches long and wide, with green wool. The shalloon is elastic, so that they bend when cleaning the cylinder. For the case of each of these shalloons, crocheted with green wool, on a combination of the requisite length, five rounds in single crochet, in doing which crocheted in every round loops made over a needle a fifth of an inch broad. For this lay the thread two around the shalloon over after every single round, take one stitch out of the web of the shalloon, lay the thread again around the shalloon, and work both the shalloon and the needle in the same time. Two loops are



SILKEN COLLAR WITH CHRISTY'S FACE.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.



COLLAR WITH RIBBON.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.



COLLAR WITH RIBBON.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.



COLLAR WITH RIBBON.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.



COLLAR WITH RIBBON.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.



LINEN COLLAR WITH PINK LACE BANDS.
For pattern and description see Supplement, No. XXXI, Fig. 15.



LINEN COLLAR WITH PINK LACE BANDS.
For pattern and description see Supplement, No. XXXI, Fig. 15.



LINEN AND FELT COLLAR.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.



LINEN COLLAR WITH PINK LACE BANDS.
For pattern and description see Supplement, No. XXXI, Fig. 15.



LINEN COLLAR WITH PINK LACE BANDS.
For pattern and description see Supplement, No. XXXI, Fig. 15.



LINEN COLLAR WITH PINK LACE BANDS.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.



LINEN COLLAR WITH PINK LACE BANDS.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.



LINEN COLLAR WITH PINK LACE BANDS.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.



LINEN COLLAR WITH PINK LACE BANDS.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.



LINEN COLLAR WITH PINK LACE BANDS.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.

CREDULITY.

WE like to have our laugh at our own expense, as all good folks like to have their flag at little ones; and their follies, their ignorance, their credulity, are those of which we are not easily tired, in the contrast between them and ourselves, which we draw, with all the high lights at which catch ourselves, and all the shadows that break on them. On the other hand, however, the "good old times" are to some of us the memory of a lost world, of a manner of noble living, a pattern of virtues that have gone out of fashion like the gown and shoes and dainties of the period; and we are but base and wretched descendants of a strong and upright ancestry, who in their very view showed a grander bearing than we can boast of for our times. There is always left enough and to spare, however known, in the history of man, and we are not better employed than in trying to reduce the sum of it whenever we may see it, whether we work at common or at others, and labor to supply the material means or to reform the moral failings of our neighborhood. Among these last we may mention one very great failing—credulity. Now heretofore we will all say we are better than our ancestors. With an increase of knowledge we have fewer of those improved will believe in



FIG. 1.—GEMMATHY SEW FOR GIRL FROM 8 TO 10 YEARS OLD.
For pattern, design, and description see Supplement, No. XXXI, Figs. 15 and 16.

FIG. 2.—GEMMATHY SEW FOR BOY FROM 10 TO 12 YEARS OLD.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.

FIG. 3.—GEMMATHY SEW FOR BOY FROM 6 TO 8 YEARS OLD.
For pattern and description see Supplement, No. XXXI, Figs. 15 and 16.

what, and that light has dawned on us as of which they know nothing. Yet we have not done with superstition, and it still holds, and more than before—whispering among us—in more places than one. It was lately remarked in the columns of a contemporary that no one marries on a Friday, even among the refined classes; while others still floundered in remote country places, and quacks should even have been in New York. We have sometimes now as we had in the days of mud balls and steel filings, and if we believe the advertisements, poor humanity need not be afflicted with a single ill nor cured a single blunder. According to these, there is not an invincible disease to be found, and our congenial malformations may be got to right by a pill or a chain, a plaster or a gun. We cherish a trembling belief in dreams, and religious to the spiritual world the efforts of indignation, of an overwrought brain, of an exhausted system, or a misapprehension of blood from heart to brain. We weary now and then get up a ghost and we him by for the collection of the credulous and the young. We have nothing new, and man who can "open" the window is a dead certainty, yet an earnest to all their "medical" for a few cents, instead of keeping it to themselves for the gain of very amounts of thousands they like to name. And we have found of late years, in the very best society, among the most cultivated people, the strongest

HARPER'S BAZAR.

Repository of Fashion. Pleasure. and Instruction.

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TRAINED HOUSE DRESS.

THIS pretty dress may be made in grandiose, Chamberlain gown, full skirt, puffed, ruffled, etc., etc., or any other except this machine. It is particularly well adapted to grandiose. The original is made of white flannel. The two back bodices are trimmed around the bottom and up the side of the skirt to the waist with a ruche of gros grain four inches wide, picked on each edge in small points, and two others, an inch and a half wide, with two inches space between. The wide ruche and upper ruche are violet, and the middle one green. Long hair only in the back, with ruffles here, edged with fringes here. Plain skirt, square in front, and an inch and a half lower in the back of the skirt than an ordinary waist. Ruffles on each side with trim the edge of the skirt, and pass over the arm-holes and down the front and the back to form the drapes, the lower one being violet and the upper one green. The cut-dress is trimmed diagonally with green and violet ruffles on each side a half wide. The page dress is trimmed the entire length with a ruche three and a half inches wide, and two others an inch wide, separated by an inch and a half space, the sides and upper ruffles being violet, and the middle one green. The neck and sleeves are edged with fringes here. Violet ribbon in belt. Gold buttons with mauve modification and mauve cuttings.

DESCRIPTION OF CITY PAPER PATTERNS OF TRAINED HOUSE DRESS.

THIS pattern comprises two articles, viz.: plain violet with one and a half sleeves, and eight-point trained skirt.

PLAIN VIOLET WITH EIGHT-POINT.—This pattern is in five parts, viz.: front, side piece, back, waist-dress, and long page sleeve. Only half the pattern is given. The perforations show where to cut for the seam under the arm in the sleeve.

Quantity of material, 24 inches wide, 4 yards.

Backings, when made, 12 yards.

WASHER-GOWN TRAINED SKIRT.

This pattern is in six pieces: two straight back bodices, two side gowns, front bodice, and belt. Only half the pattern is given. The train is three-quarters of a yard long.

Quantity of material, 24 inches wide, 12 yards.

Backings, when made, 12 yards.

Lace, 14 yards.

Many extensive pieces of the pattern has the same and directions for putting together printed thereon; and all the patterns are marked and numbered, so as to be adjusted with the greatest ease. The patterns are furnished in three sizes, viz.: small, medium, and large.

ished in size, 20-16, best measure, for the purpose of taking which see *Harper's Bazar*, Vol. III, No. 25.

HARDY CLIMBING PLANTS.

THERE is a certain appearance of rascals that appears to all new structures, especially if they be of brick or stone, which is very disagreeable to the eye of a person of taste. Fortunately, there are many plants of which the stems, leaves, and flowers, do much to give to such buildings that subdued tone which renders them suitable subjects for the pencil and canvas of the painter. We can, however, assist the venerable artist, and hasten the operation, so far as the effects are concerned, by covering in whole or in part the walls of such

structures with foliage, through the means of climbing plants.

For this class of buildings, on account of the massive character of the material of which they are built, it is desirable to have plants with strongly marked foliage and of robust growth, so that they will cover the walls. Such plants as the Clematis, the Honeysuckle, and the Rose are too delicate in their foliage and habit of growth for such purposes, as they become dwarfed or diminutive in appearance when brought in contact with large buildings; they more properly belong to the cottage or small villa.

For the purpose under consideration the Ivy is the best, inasmuch as it is hardy, tenacious in order in the Anemone, or American Ivy, and the three different species of Begonia, or Trumpet Creeper.

Of the Ivy the best varieties are the Irish (Hedera corniculata), with large foliage (it is a rapid grower); the English Ivy, with large foliage; and the English Ivy, with small foliage. These three species have self-colored or plain leaves. There are many varieties with variegated foliage, but they are all somewhat delicate in growth, except the H. corniculata, the foliage of which is large and beautifully marked.

The Anemone (A. lobata), or Virginia Creeper, has large, strongly marked foliage, but it is not so vigorous as the Ivy in climbing its leaves in the autumn, when assume beautiful crimson shades before they fall.

The Begonia (B. ferrea), or Trumpet Creeper, has large, strongly marked foliage like the Ivy or Anemone, but the flowers are very beautiful. The two last species are B. rubra, with reddish-orange flowers; B. grandis, with orange-yellow flowers, which are much larger than the previous named species.

These three plants, Ivy, Anemone, and Begonia, do not require any training, as they throw out roots from their stems or branches, by which they attach themselves to brick or stone walls. They are not so desirable for wooden houses on this account, as they have to be kept off when the clap-boarding requires painting. They are, however, especially the Ivy, very useful in protecting brick and stone walls from the weather, as their foliage protects them from the action of the rain and dew.

Of other strong growing climbing plants the most are the best; of those there are now several species and varieties—viz., the well-known W. climber, with purple flowers; also a white variety, which, however, does not grow so strongly as the purple. A fine effect may be produced by grafting it into the branches of the purple variety. The American species, W. americana, of which there is also a white variety, is not so strong a grower. The racemes of flowers are shorter, and produced later in the season, than those of the Chinese species. Some hybrids have been raised between the two species, of which one, named W. magnifica, is very fine; the foliage is large and glossy, and the flowers very large and of a deep purple color. Some Japanese species have been lately introduced, among which is a double-flowered variety, and another with racemes of flowers from two to three feet long.

The Aristælia, or Clematis, is not so much in our gardens as it ought to be. A. nigra has very large bright green foliage, and produces a very picturesque effect. A. trachelium, A. montana, and A. integrifolia, have smaller foliage, but all are very picturesque. The flowers are very curious, resembling a salverform, but are not showy.

All the above plants will thrive in any good garden soil, and, with the exception of the Aristælia, do not require any pruning or any special care in training; the Aristælia, however, is the better the more attention in this respect, as



TRAINED HOUSE DRESS.

Harper's Bazar, Vol. III, No. 30, p. 30, fig. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.